

TRISTESSE D'OLYMPIO

Poëste de VICTOR HUGO.

♩ 6. Allegretto molto espressivo.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in C major, 3/4 time, marked 'Allegretto molto espressivo'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line enters in the second measure. The lyrics are in French and describe a scene of a bright day after a dark night.

First System: The piano part starts with a forte (*f*) dynamic. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano part has a triplet of eighth notes in the left hand.

Second System: The piano part continues with the same accompaniment. The vocal line has a half note C5, followed by a quarter note D5, and then a half note E5. The piano part has a triplet of eighth notes in the left hand.

Third System: The piano part continues with the same accompaniment. The vocal line has a half note F5, followed by a quarter note G5, and then a half note A5. The piano part has a triplet of eighth notes in the left hand.

Fourth System: The piano part continues with the same accompaniment. The vocal line has a half note B4, followed by a quarter note A4, and then a half note G4. The piano part has a triplet of eighth notes in the left hand.

Fifth System: The piano part continues with the same accompaniment. The vocal line has a half note F4, followed by a quarter note E4, and then a half note D4. The piano part has a triplet of eighth notes in the left hand.

Sixth System: The piano part continues with the same accompaniment. The vocal line has a half note C4, followed by a quarter note B3, and then a half note A3. The piano part has a triplet of eighth notes in the left hand.

Seventh System: The piano part continues with the same accompaniment. The vocal line has a half note G3, followed by a quarter note F3, and then a half note E3. The piano part has a triplet of eighth notes in the left hand.

Eighth System: The piano part continues with the same accompaniment. The vocal line has a half note D3, followed by a quarter note C3, and then a half note B2. The piano part has a triplet of eighth notes in the left hand.

Ninth System: The piano part continues with the same accompaniment. The vocal line has a half note A2, followed by a quarter note G2, and then a half note F2. The piano part has a triplet of eighth notes in the left hand.

Tenth System: The piano part continues with the same accompaniment. The vocal line has a half note E2, followed by a quarter note D2, and then a half note C2. The piano part has a triplet of eighth notes in the left hand.

Eleventh System: The piano part continues with the same accompaniment. The vocal line has a half note B1, followed by a quarter note A1, and then a half note G1. The piano part has a triplet of eighth notes in the left hand.

Twelfth System: The piano part continues with the same accompaniment. The vocal line has a half note F1, followed by a quarter note E1, and then a half note D1. The piano part has a triplet of eighth notes in the left hand.

Thirteenth System: The piano part continues with the same accompaniment. The vocal line has a half note C1, followed by a quarter note B0, and then a half note A0. The piano part has a triplet of eighth notes in the left hand.

Fourteenth System: The piano part continues with the same accompaniment. The vocal line has a half note G0, followed by a quarter note F0, and then a half note E0. The piano part has a triplet of eighth notes in the left hand.

Fifteenth System: The piano part continues with the same accompaniment. The vocal line has a half note D0, followed by a quarter note C0, and then a half note B0. The piano part has a triplet of eighth notes in the left hand.

Sixteenth System: The piano part continues with the same accompaniment. The vocal line has a half note A0, followed by a quarter note G0, and then a half note F0. The piano part has a triplet of eighth notes in the left hand.

Seventeenth System: The piano part continues with the same accompaniment. The vocal line has a half note E0, followed by a quarter note D0, and then a half note C0. The piano part has a triplet of eighth notes in the left hand.

Eighteenth System: The piano part continues with the same accompaniment. The vocal line has a half note B0, followed by a quarter note A0, and then a half note G0. The piano part has a triplet of eighth notes in the left hand.

Nineteenth System: The piano part continues with the same accompaniment. The vocal line has a half note F0, followed by a quarter note E0, and then a half note D0. The piano part has a triplet of eighth notes in the left hand.

Twentieth System: The piano part continues with the same accompaniment. The vocal line has a half note C0, followed by a quarter note B0, and then a half note A0. The piano part has a triplet of eighth notes in the left hand.

Lyrics:

Récit.
Les champs n'étaient point noirs, les cieux n'étaient pas mornes; Non, — le jour rayon-
nait dans un azur sans bor_nes Sur la terre étén_du, L'air était plein d'en_cens et les prés de ver_

- du - res Quand il revit ces lieux où par tant de bles - su - res Son cœur s'est répan -

- du! _____ (chanté) 3 Il voulut tout re - voir, (sans donner de voix) la maison i-so-
louré.
p
il basso sostenuto.

- lé - e La grille d'où l'œil plonge en une oblique allée, Les vergers en talus..

Pâle, il marchait au bruit de son pas grave et som-bre Il voyait à chaque

cresc. f p
arbre, hélas! se dresser l'om-bre Des jours qui ne sont plus!
cresc. scen - do. fp

Il entendait fré - mir dans la forêt qu'il ai - me Ce doux

pp *rf* *pp* *rf* *pp*

vent qui, faisant tout vibrer en nous mê - me, Y ré - veil - le l'a -

rf *pp* *rf* *pp* *rf*

-mour, Et remuant le chêne ou balançant la ro - se, Semble l'âme de

(très animé)

tout qui va sur chaque cho - se Se po - ser tour à tour! — Hé -

(et sans donner de voix)

las! se rappe - lant ses douces a - ven - tu - res, Regardant, sans en -

p

(plus lent et chanté)

- trer, par dessus les clô - tu - res, Ainsi qu'un Pari - a, Il er -

p

- ra tout le jour, Vers l'heure où la nuit tom - be Il se se - cre -

legato.

cresc.

(sans interruption)

cœur tris - te comme une tombe, A - lors il sécri - a:

f

(sans interruption)

ff *dim.*

O douleur! j'ai vou - lu, — moi, dont l'âme est trou - blé - e Sa -

sostenuto. *ff* *dim.*

— voir — si l'urne en - cor — conservait la li - queur,

ff *dim.*

Et voir ce qu'a_vait fait — cette heureuse val - lé - e De tout — ce que j'a -

ff *dim.*

ff

— vais — laissé là de mon cœur! — De — tout — ce que j'a_vais — laiss - é

rf *cresc.* *f* *dim.*

là — de mon cœur!

Tempo 1^o

mf

rf

cresc.

dim.

f

Que peu de temps suf - fit pour chan - ger tou - tes cho - ses!

sans - lenteur.

p

Na - ture au front se - rein, com - me vous ou - bli - ez!

cresc.

rf

dim.

Et comme vous bri _ sez dans vos méta _ mor _ pho _ ses

Les fils mysté _ ri _ eux ou nos cœurs sont li _ és!

La forêt manque i _ ci et là s'est agran _ di _ e.

De tout ce qui fut nous Presque rien n'est vi _ vant;

Et, comme un tas de cendre éteinte et refroidi - e

p

Là - mas des sou - ve - nirs se dis - perse à tout vent!

animé.
Quoi donc! c'est vai - ne - ment qu'i - ci nous nous ai - mâ - mes!

f animé. *ten.* *ten.* *ten.* *ten.*

cresc.
Rien ne nous res - te - ra De ces cô - teaux fleu - ris

plus lent. *fp* *fp* *cresc.*

largement.*Tempo 1!*